

1. SYMPHONIA

JAN DISMAS ZELENKA
(1679–1745)

Allegro assai

Tromba (D)
I.
II.

Timpani (D, A)

Oboe
I.
II.

Fagotto

Violino
I.
II.

Viola

**[Basso continuo
Violone (Violoncello)]**

Allegro assai

5 6

ZKRATKY – VERKÜRZUNGEN – ABBREVIATIONS:

- MS.** – manuscritto
Z 58 D 2 – Autograf Dresden.
mis., m. – misura (Takt – bar)
T. D. – Te Deum (Zelenka)
B 38 – opis partitury v Čs. rozhlasu
 Abschrift der Partitur im Tschechoslowakischen
 Rundfunk
 Ms – score (Radio, Prague)
Prefazione – Vydavatelská zpráva II – Editionsbericht II – Editor's notes II
NB – Nota bene (Zelenka)

Tr. (D) I. *[ff]*

Tr. (D) II. *[ff]*

Tp. (D, A)

Ob. I.

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

7

Tr. (D) I. 10

Tr. (D) II.

Tp. (D, A)

Ob. I. 1)

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

1) Ms. b

I. Tr. (D)
 II. Tr. (D)
 Tp. (D, A)
 Ob. I.
 II. Ob.
 Fg.
 Viol. I.
 II. Viol.
 Vla.
 B.c.

The score is divided into two systems. The first system contains measures 5 and 6. The second system contains measures 7 and 8. The key signature is one sharp (F#). The time signature is 4/4. The first system ends with a double bar line and repeat signs. The second system begins with a double bar line and repeat signs.

In measure 5 of the first system, the Tr. (D) II part has a first ending bracket (1) over the last two notes. In measure 6, the Tr. (D) I part has a first ending bracket (1) over the last two notes. In measure 7 of the second system, the Tr. (D) I part has a first ending bracket (1) over the last two notes. In measure 8, the Tr. (D) II part has a first ending bracket (1) over the last two notes.

The bassoon (Fg.) part has a first ending bracket (1) in measure 5 of the first system. The violin (Viol.) I part has a first ending bracket (1) in measure 6 of the first system. The viola (Vla.) part has a first ending bracket (1) in measure 7 of the second system. The cello (B.c.) part has a first ending bracket (1) in measure 8 of the second system.

The first system ends with a double bar line and repeat signs. The second system begins with a double bar line and repeat signs.

20

Ob. I.

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

Ob. I.

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

1) Ms. # 2) Ms. b

Ob. I. 30

Ob. II. 1)

Fg.

Viol. I.

Viol. II.

Vla.

B. c.

1)

Ob. I.

Ob. II.

Viol. I.

Viol. II.

Ob. I.

Ob. II.

Viol. I.

Viol. II.

Vla.

1) Ms. #

Tr.(D) I. 40

Ob. I.

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

=

Tr.(D) I.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

Tr. (D)

Ob.

Fg.

Viol.

Vla.

B. c.

Ob.

Fg.

Viol.

Vla.

B. c.

1) Ms.

Fig. I. Viol. II. Vla. B.c.

Fig. I. Viol. II. Vla. B.c.

Tr. (D) I. II. Ob. II. Fig. Viol. II. Vla. B.c.

Tr.(D) I.

Ob. I. II.

Viol. I. II.

Vla.

70

Ob. I. II.

Viol. I. II.

Vla.

Fg.

Viol. I. II.

Vla.

B.c.

1) Ms. #

Tr.(D) I. II.

Tp.(D,A)

Ob. I. II.

Fg.

Viol. I. II.

Vla.

B.c.

80

Tr.(D) I. II.

Tp.(D,A)

Ob. I. II.

Fg.

Viol. I. II.

Vla.

B.c.

First system of musical notation, measures 1-4. The score includes parts for Tr.(D), Ob., Fg., Viol., Vla., and B.c. The key signature is one sharp (F#). The Tr.(D) part has two staves (I, II). The Ob. part has two staves (I, II). The Fg. part has one staff. The Viol. part has two staves (I, II). The Vla. part has one staff. The B.c. part has two staves (I, II). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, measures 5-8. The score includes parts for Tr.(D), Tp.(D,A), Ob., Fg., Viol., Vla., and B.c. The key signature is one sharp (F#). The Tr.(D) part has two staves (I, II). The Tp.(D,A) part has one staff. The Ob. part has two staves (I, II). The Fg. part has one staff. The Viol. part has two staves (I, II). The Vla. part has one staff. The B.c. part has two staves (I, II). The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A tempo marking of 90 is visible above the Tr.(D) part in measure 6.

Tr.(D)
I.
II.

Tp.(D,A)

Ob.
I.
II.

Fg.

Viol.
I.
II.

Vla

B.c.

Tr.(D)
I.
II.

Tp.(D,A)

Ob.
I.
II.

Fg.

Viol.
I.
II.

Vla

B.c.

1) Ms.

100 Adagio-Staccato

I. Tr.(D)

II.

Tr.(D, A)

I. Ob.

II.

Fig.

I. Viol.

II.

Vla.

B.c.

Solo

[P]

[P]

[PP]

[P]

[PP]

[P]

[PP]

[P]

[PP]

Adagio-Staccato

[P]

[PP]

[Finis]

I. Ob.

II.

Fig.

I. Viol.

II.

Vla.

B.c.

1)

1)

110

Ob. I. 1)

Ob. II. 1)

Fg. *f* [*f*]

Viol. I. [*f*]

Viol. II. [*f*]

Vla. [*f*]

B.c. [*f*]

adagio 120

Ob. I.

Ob. II.

Fg.

Viol. I.

Viol. II.

Vla.

B.c.

1) Ms. b